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in passages of the greatest delicacy, it is all that the most exigent pianist can desire, and its softest whisper can be heard in the remotest corners of the largest halls, even when crowded. I play upon them with satisfaction, conscious that whatever ability I may possess can but be displayed in their use, and I believe that in every particular your pianos are, for the reasons given, superior to any seen in this country or in Europe." The Chickering piano has peculiarities of tone which distinguish it from that of every other piano. Its scale is finely graduated in quality and power throughout the entire range of octaves, securing a perfect quality in all the registers. In its singing power it has hardly an equal, and its sympathetic character is such that a good artist can produce every shade of sentiment and color that his fancy or feeling may suggest, or the just interpretation of the works of others may demand. The touch of the Chickering piano is prompt and elastic, combining the greatest delicacy with true beauty of power. The workmanship is of the very best, as the enormous capital of \$2,000,000 invested in the business, insures the finest thoroughly seasoned materials and superior workmanship. This piano has stood the test of nearly 30 years of public criticism; 30,000 of them have found homes in every quarter of the globe.

The eminent pianist, Wehli, took with him to London, in July last, the Chickering grand piano, which he had used through two extended concert tours of several thousand miles in this country, which instrument created much excitement in musical circles there. It was examined and tested by some of the first artists in the world, who voluntarily offered and signed the following flattering testimonial:

LONDON, July 25, 1866.—Having played upon a piano-forte made by Messrs. Chickering & Sons of Boston and New York, I have much pleasure in testifying to its general excellence. For sweetness and brilliancy of tone, delicacy of touch and magnificent power for concert purposes, I consider it a really grand piano-forte, and decidedly the best I have seen of American manufacture.—Arabella Goddard, G. A. Osborne, W. Kuhe, Jules Benedict, M. W. Balfe, Charles Halle, Brinley Richards, Rene Favarger, Sydney Smith, Guilo Regondi, Alfred Jaell, Lindsay Sloper, J. Moscheles, Professor au Conservatoire de Leipsic, S. Arthur Chappel, Director of Monday Concerts, London.

These names represent some of the most distinguished artists in Europe; Moscheles, the celebrated father of piano-music and now Professor at the Leipsic Conservatoire; Charles Halle, renowned as interpreter of Beethoven's music; Alfred Jaell, one of the best living pianists, Arabella Goddard, Benedict and Balfe, all especially recognized as among the most eminent professors and composers of Europe. Louis Plaidy, the first piano teacher of Germany, thus writes of the Chickering piano: "It is distinguished by the fullness, beauty and nobleness of its tone; but the perfect exactness of the entire scale, and by its action, which is of so remarkable a kind that it gives to the player the most complete mastery of every shade of tone; p p to medium and f f. In short, this piano unites all the advantages of the best productions of the kind, and stands side by side with the most celebrated European instruments." Herr Carl Reinecke, the successor of Mendelssohn in the Conservatoire and at the Gewandhouse concerts, writes: "I hereby assert and affirm that the Grand Piano-forte of Chickering & Sons of Boston and New York, which I have tried and examined, is one

of the finest instruments of the class that ever came to my notice."

But the most satisfactory testimonials to the professional pride of Chickering & Sons, are those voluntarily accorded by two of the greatest piano manufacturers in the world—the old firm of Broadwood & Sons, and the celebrated firm of Collard & Collard. Broadwood says, in a letter to Wehli: "Tell them I was delighted with their Grand Piano-forte—as good an instrument, I think, as was ever turned out, both in touch and tone."

The Collards write, without reservation, and with generous appreciation: "It is, I consider, not merely the best instrument of American manufacture that I have tried, but one of the finest grand piano-fortes that has ever come under my observation, and the Messrs. Chickering may well be proud of having turned out from their manufactory an instrument which, for touch, quality, power and workmanship, it would be very difficult to surpass in any part of the wide world."

### NOTE-BOOK OF THE PIANIST AND OF THE SINGER.

#### METHOD OF SINGING OF THE PARIS CONSERVATOIRE.

Coded by MM. Cherubini, committee reporter; Mehul, Gossec, Garat, Plantade, Langle, Richer, Guichard, in collaboration of Mr. Ginguene, member of the Institute, and Signor Bernardo Mengozzi, singing master.

(Translated from the French by Camilla Urso.)

#### CHAPTER III.

##### OF THE EMISSION OF SOUND.

The sound, once formed, must be delivered freely and by a quick impulsion, in order to avoid becoming defective.

It can become so by two causes.

If the emission of sound is not given out quickly it becomes guttural, if too much forced through the head then it becomes nasal.

#### CHAPTER IV.

##### DIVISIONS OF THE VOICE.

Voices are divided into two kinds, viz.: male voices and female voices.

Each of these voices is subdivided into low voice, voice of the medium, and sharp voice (*voix aiguë*.)

The low voice is called by the French *basse-contre* or *basse-taille*, and by the Italians, *basso*.

The voice of the medium is called by the French *concordant*, or barytone, and by the Italians, *baritono*.

In regard to the sharp voice the French divide it into *voix de taille* and *voix de haute-contre*; but this distinction is illusory, because a tone more or less high, more or less nasal, does not give a different kind of voice, as will be shown in the article about the compass of the different voices.

The Italians call the high voice of men *tenore*, because the real voice of *haute-contre* belongs to women.

We think it right, then, to call the three voices of men by the names of basso, baritone, and tenor.

The women have also three kinds of voices, the *haute-contre*, called contralto by the Italians, the mezzo-soprano, and the soprano.

#### CHAPTER V.

##### OF THE REGISTERS\* OF THE DIFFERENT VOICES.

The men have two registers, or two kinds of voices: one is called register of the chest, and the other register of the head, improperly called falsetto.

To produce the sound which is named "from the chest," the impulsion must effectively be given from the chest. (It is to be observed that these sounds are always those of the low and medium of the voice.)

The tones called sounds of the head must be carried away through the frontal sinus, and the nasal cavities.

They must be so carried with the greatest care, to avoid the defect shown in Chapter III.

#### CHAPTER VI.

##### OF THE COMPASS OF THE DIFFERENT MALE VOICES.

The low voice in men is of two octaves; from F above the lines (the key being that one of F, fourth line) as far as F above the two added lines.

But this compass can be reduced to a thirteenth, viz.: of the G first line, to the E on the second line added, because the low F is too feeble, and that the sharp F is forced and shrilled in quality.

The head voice is so difficult to blend with the chest voice, that when possessed by any one it is seldom well used, consequently we will not analyze it.

The concordant or baritone can be brought to the compass of a twelfth, from B to F for the chest voice, above the F it takes the head tone.

The tenor, in general, can be defined to an eleventh; from the D first line (the key being C fourth line) to G above the lines.

There are certain tenors who reach A and B flat with the chest voice, or what the French call *haute-contre*; but the tenors who have this compass are so few that it cannot be made a vocal classification.

The tenor takes the head voice in A above the lines, and carries it to D, and even above.

##### OF THE COMPASS OF THE FEMALE VOICES.

The contralto is feminine, and has the same compass as the low voice of men, an octave higher, and the same disability for the head voice.

The mezzo-soprano has the same compass as the barytone, but an octave higher, and can use the head voice advantageously.

The soprano (in the extent of two octaves) has generally three registers, viz.:

First register—Four chest sounds, from C first line (the key being C on the same line) up to F second interline.

Second register—On G upon the third line, the voice changes and the exertion that is made to bring this sound up to its octave comes from the superior part of the larynx.

\* We have borrowed the word *register* from the Italians. They mean by this expression, a certain number of sounds, in the voice whose character differs from the character of another number of sounds which form another register. All sounds coming from the chest, for instance, form a particular division in the compass of the voice, and this division is called the register. As these sounds from the chest differ in the character from those taken from the head, those, in turn, form another division or register in the compass of the same voice.

Third register—Above the G, from A flat up to C, we have sounds from the head, and the voice is carried in the frontal sinus and the nasal cavities.

This voice may be styled *ilimitable*. Some women have voices named *sur-aigues* (above sharp), going to G, and even to D, of the sixth octave of the key-board. This gift of nature is very rare, however.

## CHAPTER VII.

## OF THE BREAKING OF THE VOICE.

Nature operates a change in the voice, at the moment that individuals, of both sexes, pass from childhood to puberty.

The period of this change is not regular, either for male or female. It is certain, however, that boys voices, after that breaking, altogether changes their nature, taking a different character to that before possessed, while the voices of girls do not suffer a like sensible change, because the only difference which is perceived consists in giving the voice (without changing its nature) more strength, tone, and in many cases, more compass.

After many observations made, both in regard to the male and female voice, it can be conjectured, before the breaking of a child's voice, what kind of voice he will possess after that breaking occurs.

For example, if a boy and a young girl have both a sonorous voice of good compass, the result of the breaking will give to the first a tenor and to the other a soprano voice.

But, if both have a voice which is easier produced in low than high scales, and whose low tones have more force and tone than the sharp sounds, in that case the result of the breaking will give a basso voice to the boy and the girl will have a contralto voice.

Such is the course of nature when it is not stopped or checked by sickness, excesses, or by a forced exercise during the time of breaking.

When nature is counteracted in one or the other manner, the effects of the breaking are no longer the same, and we can assume that if the ailments, the excesses and the forced exercise do not ruin the voice, we shall have, at least, very feeble voices, of small compass, without, however, being absolutely bad.

This result in the two kind of voices makes them generally fall into an inferior subdivision, giving the boy a baritone voice instead of a tenor or a bass instead of a baritone, and to young girls a mezzo-soprano voice instead of a soprano, or a contralto instead of mezzo-soprano.

These voices are naturally very limited, either in the low or sharp tones.

From these statements, the importance of establishing a method by which the voice can be preserved from becoming bad after its breaking, even when, by some accident that could not have been foreseen, this voice should be very much limited, is made very evident.

When the voice of a pupil commences to break, he is generally prevented from singing. This rule was introduced by the old singing masters, because they feared to leave too great freedom to inexperience, which might abuse the voice by exercising, indistinctly, on all kind of solfeggi,

high or low, the voice of a pupil near to its break, or when in process of change.

They were right in that interdict, because it is better not to have the pupil sing at all than to force his means at the moment that the voice wants the greatest circumspection in use for vocalization.

We think, however, that with a great deal of caution, the pupil might sing, even during the breaking, but moderately, and without forcing the low tones, and especially avoiding the sharp sounds of the voice.

Consequently the teacher must every day observe and study the voice of the pupil, in order to omit from the exercises given him to study, the sounds coming from the chest, that he will lose by the breaking, and when there shall be only left but an octave in the extent of his voice, then he will stop immediately all studies.

In following well this method, either in regard to boys or young girls, but more particularly for the first, instead of ruining the pupil's voice, it will be preserved, but also, by such means, the breaking will progress quicker, and its termination will come more promptly.

(To be Continued.)

## LIVES OF THE EARLY PAINTERS.

BY MRS. JAMESON.

## FRA BARTOLOMEO, CALLED ALSO BACCIO DELLA PORTA AND IL FRATE.

Born 1469, died 1517.

Before we enter on the golden age of painting,—that splendid era, which crowded into a brief quarter of a century (between 1505 and 1530) the greatest names and most consummate productions of the art—we must speak of one more painter, justly celebrated. Perugino and Francia (of whom we have spoken at length) and Fra Bartolomeo, of whom we are now to speak, were still living at this period; but they belonged to a previous age, and were informed, as we shall show, by a wholly different spirit. They contributed in some degree to the perfection of their great contemporaries and successors, but they owed the sentiment which inspired their own works to influences quite distinct from those which prevailed during the next half-century. The last of these elder painters of the first Italian school was Fra Bartolomeo.

He was born in the little town of Savignano, in the territory of Prato, near Florence. Of his family little is known, and of his younger years nothing, but that, having shown a disposition to the art of design, he was placed under the tuition of Cosimo Roselli, a very good Florentine painter; and that while receiving his instructions he resided with some of his relations who dwelt near one of the gates of the city (La Porta San Piero.) Hence, for the first thirty years of his life, he was known among his companions by the name of Baccio della Porta. Baccio being the Tuscan diminutive of Bartolomeo. While studying in the atelier of Cosimo Roselli, Baccio formed a friendship with Mariotto Albertinelli, a young painter about his own age. It was on both sides an attachment almost fraternal. They painted together, sometimes on the same picture, and in style and sentiment were so similar that it has become

difficult to distinguish their works. Baccio was, however, more particularly distinguished by his feeling for softness and harmony of color, and the tender and devout expression of his religious pictures. From his earliest years he appears to have been a religious enthusiast; and this turn of mind not only characterized all the productions of his pencil, but involved him in a singular manner with some of the most remarkable events and characters of his time.

Lorenzo de' Medici, called Lorenzo the Magnificent, was then master of the liberties of Florence. The revival of classical learning, the study of the antique sculptures (diffused, as we have related, by the school of Padua, and rendered still more a fashion by the influence and popularity of Andrea Mantegna, already old, and Michael Angelo, then a young man), was rapidly corrupting the simple and pious taste which had hitherto prevailed in art, even while imparting to it a more universal direction, and a finer feeling for beauty and sublimity in the abstract. At the same time, and encouraged for their own purposes by the Medici family, there prevailed with this pagan taste in literature and art a general laxity of morals, a license of conduct, and a disregard of all sacred things, such as had never, even in the darkest ages of barbarism, been known in Italy. The papal chair was during that period filled by two popes, the perfidious and cruel Sixtus IV., and the yet more detestable Alexander VI. (the infamous Borgia). Florence, meantime, under the sway of Lorenzo and his sons, became one of the most magnificent, but also one of the most dissolute of cities.

The natural taste and character of Bartolomeo placed him far from this luxurious and licentious court; but he had acquired great reputation by the exquisite beauty and tenderness of his Madonnas, and he was employed by the Dominicans of the convent of St. Mark to paint a fresco in their church representing the Last Judgment. At this time Savonarola, an eloquent friar in the convent, was preaching against the disorders of the times, the luxury of the nobles, the usurpation of the Medici, and the vices of the popes, with a fearless terror and eloquence which his hearers and himself mistook for direct inspiration from heaven. The influence of this extraordinary man increased daily, and among his most devoted admirers and disciples was Bartolomeo. In a fit of perplexity and remorse, caused by an eloquent sermon of Savonarola, he joined with many others in making a sacrifice of all the books and pictures which related to heathen poetry and art on which they could lay their hands. Into this funeral pyre, which was kindled in sight of the people in one of the principal streets of Florence, Bartolomeo flung all those of his designs, drawings, and studies, which represented either profane subjects or the human figure undraped, and he almost wholly abandoned the practice of his art for the society of his friend and spiritual pastor. But the talents, the enthusiasm, the popularity of Savonarola, had marked him for destruction. He was excommunicated by the pope, for heresy, denounced by the Medici, and at length forsaken by the fickle people who had followed, obeyed, almost adored him as a saint. Bartolomeo happened to be lodged in the convent of St. Mark when it was attacked by the rabble and a party of nobles. The partisans of Savonarola were massacred, and Savonarola himself carried off to torture and to death. Our pious and excellent painter was not remarkable for courage. Terrified by the tumult and hor-